## THE SO-CALLED DRAMA OF TALK

Commence of the control of the contr

INCREASING VALUE OF LITERARY ELEMENT ON THE STAGE.

Augustus Thomas's "De Lancey" and Bernard Shaw's "Man and Superman" Are Carried by Their Dialogue Other Plays of the Opening Season.

Augustus Thomas and Bernard Shaw are very different playwrights; and that is one reason why it is worth noting that their plays, "De Lancey," produced last Monday at the Empire, and "Man and Superman," produced on Tuesday at the Hudson, have one very striking feature in common. Both pieces are almost rithout the element of dramatic plot, situation and climax-the hallmarks of the "well made play" of the Scribe tradition -which have so long been regarded as the essence of theatric effectiveness. Neither is particularly strong in the delineation of life and character, which is the essence of the literary drama of Dumas fils, Ibsen, Sudermann, Hauptmann, Pinero, Jones and the rest. They both depend for their success-and that promises to be abundant and prolonged-almost wholly upon the

effect of dialogue. For a generation the motto of the journeyman dramatist has been: "Plays are not written, but built." The constant cry of the producing manager is : "Cut the cackle!" Both sayings are very apt, as rules of thumb go-and rules of thumb go far. But according to a certain mystic philosopher the chief function of rules s to be broken. Neither the American nor the English play could be acclaimed by the most sanguine as a masterpiece, but taken together they may mark an epoch which others, less extreme, have created.

The distrust of dialogue-and this means, in the roughest and most general sense of the term, the distrust of the literary element in the drama-has a very real basis in modern practical conditions.

The theater of to-day is structurally a different thing from the theater that gave form and character to the majestic Elizabethan tradition, even the tradition of Wycherley and Congreve. The elder stage was a platform in the center of an amphitheater: and though it was abundantly furnished at need with what we now call properties and set pieces, anything like detailed pictorial realism was impossible. The actors stood forth in intimate contact with the audience, and depended for their effects mainly upon the lines they spoke and the mimique with which they illustrated them. The drama was literary and poetic in its methods because it could not be anything else.

The modern stage, to gain its own peculiar effects, has been set back behind the amphitheater and framed like a picture by the proscenium arch. Thus removed the theatric effect of what the actors say has become secondary. In a recent interview Sir Charles Wyndham pointedly explained why actor and manager distrust the spoken word. An audience sees far more than it hears, he said; so that now, as in the infancy of the drama, the chief resource of the actor is pantomime. He made game, very politely, of the importance his authors attached to a correct reading of their lines. The same course of reasoning explains also the prominence in our drama of those geometric arrangements of a story which we call "situations" and the effectiveness of staccato "climaxes" -both of which were little cultivated by the masters of the elder stage. They are obvious to the dullest and most indolent

When Sir Charles implied, however, that the literary element is alien to the modern drama-a bushel that hides its proper light-he went further than his finest, the most varied and stimulating, the most permanent, effects depend upon the literary clement. Ibsen, master of the modern dramatic form as he is, would be a negligible quantity without his dialogue, so trenchant and illuminating in spite of its austere simplicity. What would Sudermann be without his eloquence. Hauptmann without his poetry, Pinero, Jones, Barrie and their fellows without the flexible aptness, the lifelike effervescence and animation of what their characters utter? One and all, it is true, these command the full gamut of modern dramatic art; but those who think the public incapable of catching and delighting in brilliant conversation, independent of plot, situation and the rest, will do well to hear "De Lancey" and "Man and Superman."

Illustrating as they do the rehabilitation of the literary element, they illustrate quite as clearly the difference in character of the American and the English drama. In his own way Mr. Thomas is no less witty, no less fresh in his strictures upon life, than Mr. Shaw. But his jests depend for their effect upon the commonest and most readily recognized phases of human experience.

De Lancey, victim of an unfortunate marriage, and of a divorce that has its mitigating circumstances, is reminded of the flight of time. "Wonderful," he exclaims, how quick the years go when you are divorced!" Aided by Mr. John Drew's admirable comedy method and masculine sense of humor, the line convulsed the audience. Suffering from a broken collarbone, De Lancey's physician has sent for a drink of whisky. When it arrives the patient is chivalrously trying to conceal his injury; but his interlocutor's suspicions are aroused. "Why do your friends bring you the whisky?" De Lancey is asked. Because they are my friends," the imperturbable comedian answers; and the audience, always thirsty in imagination, greets the line with a roar.

Food and drink, love, marriage, divorce poverty and relatives-these are the topics which Mr. Thomas freshly illumines with the glances of his verbal play; and his attitude, with an occasional and sporadic exception, is that of his fellow playwrights.

Such commonplace themes are, of course, the legitimate substance of dramatic art. Mr. Shaw and his fellows are no less interested in them. But their interest takes a enough for them to glance right and left for the unthinking joy of merricient. Following the lead of the recent Continental dramatists, they have cultivated a more serious side of the drama. In their latest and, I think, most characteristic efforts, they plan their pieces so as to say something of definite moment, and generally something out of the ordinary. Like the American playwright, to be sure, they exercise their powers as purveyors of amusement. This is their main-sometimes, perhaps their only conscious-purpose. But in the process, being thinking animals, they tl in a; that in the course of years supplants it. and they treat their audiences as if they were composed of animals to whom thought is not a bore. The result is that when the clarified, the heart enlightened. The audi- revealed before marriage, and thus offers

not only happier, but wiser and better.

Mr. Shaw's present theme is a paradox. According to cur old and falsely sentimental philosophy of the affections, man is the pursuing animal, who is led by his desires into a position of adoring tutelage to s divinely sanctified creature—woman. But philosophers have long felt that matrimony is a grave burden-perverse souls call it a tyrarny. Advanced biology has taught us that nature, having on hand a strictly business proposition, drives woman, no less than man, in the homely way she has appointed for the preservation of the species. Here is a rare opportunity for intellectually diverting farce. "Go to!" says the ebullient Mr. Shaw or-as he prefers to be Edwardian, and if possible of the time of George V.- "Damn it all! I'll set the thing on its head the other way and show 'em that woman is the pursuing animal and man ber pitiable prey!

In the audiences that are nightly conulsed by "Man and Superman" there are probably very few who are not in the current of modern thought on this question of the relations of the sexes. Nobody who is anybody takes Mr. Shaw quite seriously. Perhaps he would be the first to feel sad if they did. But our instincts long outlive our opinions: it is only when we make them familiar as embodied in terms of actual life that they become commonplace. The most advanced of us can still be shocked into delicious laughter at the reshattering on the stage of our long shat-

And what a dash of wit and cynical glee Mr. Shaw throws into his iconoclasm! Gilbert and Wilde were cynical wits, but never at their most audacious did they equal him in trenchancy and diabolic force, never did their intelligence move on so rare and high a plane.

After all has been said, however, the drama of talk is only—the drama of talk. In "You Never Can Tell" the very idea which Shaw now exploits at length in "Man and Superman," and with discursive appeals to science and philosophy, is developed in a few strokes of dialogue and action; and there is, besides, a considerable measure of the solider substance of the drama. "Candida." with all its tendencies toward farce, was at botton a genuine drama of the emotions. Both of these earlier plays revealed actual studies of life and character, whereas the people of the present piece are little more than puppet mouthpieces for the various phases of the central thought. Artistically "Man and superman" is on the lower plane.

But if the property of fire is to burn and of water to wet, that of a play is to divert. It is no slight triumph that by the sole means of his wit Mr. Shaw is so unceasingly diverting. And we owe him no small debt of gratitude for manifesting the fact that all cackle is not to be cut.

The stork which President Roosevelt has conjured in vain in behalf of American life has come home to roost, like the proverbial chickens, in the halls of the American drama. "The Prince Chap," with which Walter N. Lawrence has opened his season at the Madison Square, belongs to the tribe of "The Heir to the Hoorah" and "The Secret of Polichinelle," and its simple, unaffected appeals to the heart bid fair to be similarly welcomed. Its author, Edward Peple, is an aspiring and, as it seems, a rising local playwright, and this, his first acted piece, speaks well, if not superlatively,

for his feeling for life and the stage. The story he tells is so slender and so wanting in complications that it may be said scarcely to make a real play; and it is unusual also in presenting its heroine in three stages of infancy, childhood and young girlhood, requiring three actresses for the impersonation. But what might have been a handicap Mr. Peple has turned to positive advantage.

Peyton is an American artist struggling in London to gain a position which will enable him to marry the girl he has left behind in New York. One of his former models, maltreated and deserted by her husband, appears, dying, in his studio, and elicits a reluctant promise to care for her five-year-old daughter. In the second act his fiancée turns up, and makes of the child, now eight years old, a pretext to break the engagement. She pretends to believe that he is the father; but it is evident that she has been switched off by a man with a handsomer waistcoat. Already the child has developed a pretty and even womanly jealousy for the newcomer. In the last ac she is 18, and everybody but Peyton himself knows that they are in love with each other. Matters are brought to a crisis by the return of the former fiancée, now a widow, who, allured by his new fame and fortune, attempts to revive the ancient flame. Peyton rebuffe her with dignity.

In his treatment of the child, her dying mother and the tender hearted artist Mr. Peple is frankly sentimental: no shadow of realistic character drawing mars the light and color of his idyll. The wretched model, sincerely and in the main simply played by Florence Conron, dies on the stage with metaphorical slow music. The kindly artist (played by Cyril Scott with a finely convincing touch of masculine tenderness and devotion) consoles the child for her mother's absence with agreeable fictions while the body is lying in the next room. He undresses her, puts her in a lightie, tells her a fairy story, hears her Now I lay me" with homely and pathetic additions, and puts her to sleep. It was Chauncey Olcott extended and elaborated. In the second act there is a Christmas tree. and much more of the same sort of thing. It all rings true as an idyll can. The two child actors are pretty and winning. Even the cockney manservant, played with admirable humor and discretion by Thomas . Wise, sheds the furtive tear. Only the iaded cynic could feil to honor the draft

In handling the love story, and his grownups in general, Mr. Peple seems less successful. The woman, played by Grace Kimball, is presented in the most unamiable light, and with the directness, not to say baldness, of melodrama. There is never a question of his feeling for the child, or of their joint reponsibility toward it. She does as she does because she is callous to the child and to him. I am not arguing that this is false to life. Not even the demons different and more special form. It is not and temptresses of Eighth avenue are always that. And a playwright who elects to write idylls of childhood may be permitted, if any one may be, to use broad effects of light and shadow. All I mean is that here certainly, if not before, the play would be more effective if more subtly and veraciously modulated. As playgoers what we want to feel is the strength, the depth and the permanence of the artist's slowly awakened love for his ward. There must be no doubt that his first love was mistaken; but to make it so utterly so is to lessen the apparent force of the affection

on his waterworks.

I am the more strongly of this opinion because the intrusion of such a ward he tween young people who are engaged evening's amusement is over there is a calls to the surface hidden springs of feel-definite residuum. The mind has been ing, or the lack of it, which are seldom ing, or the lack of it, which are seldom

ence, if the piece has had its due effect, is a most striking and fertil opportunity for the development of character. If Mr. Peple had risen more fun ly to this opportunity there would be taifold the reason for entertaining hopes of his future.

> Not only that able and versatile comedian. Nat Goodwin, is to by condoled with for the fate of "Beauty and the Barge," at the Lyceum. The public is equally loser. Not in years have we seen a low comedy character which has so high a degree of potential truth and effectiveness, and never has Mr. Goodwin done anything more salient and artistic in its fun. The very essence of the genius of the author of "Many Cargoes" is evident in the character of the master of the 'Art and 'Andthat ancient amorist of Thames tidewater who is so haffable that he has all ancient charwomen and middle aged barmaids running after him, and who meets his sentimental Waterloo at their hands while sparking a Major's daughter whom he mistakes for a governess. The scene in which he is distillusioned, and quits Miss Alice for the sour companionship of the scorned beauty of the corkscrew curls, is worthy of Molière. Only a little sincere dramatic art was needed to make the play a classic in its kind. But this neither Mr. Jacobs nor his collaborator, Mr. Louis N. Parker, was able to supply. The result is a hodgepodge of absurdities and futilities which would exasperate the willingest to ferocity. The less said of that the better.

The sudden outburst of new plays has left no space to write about Clyde Fitch's "Her Great Match," in which Miss Maxine Elliott is appearing at the Criterion with all the evidences of success, both critical and popular. I am obliged to put it over for another week. JOHN CORBIN.

VINCENT D'INDY COMING.

To Conduct Some Concerts of the Boston Symphony Orchestra.

Announcement is made of an interesting departure in the policy of the Boston Symphony Orchestra. An invitation has een extended to M. Vincent d'Indy, the eminent French composer and conductor, to visit this country next winter and conduct the orchestra in a series of its regular concerts. M. d'Indy has accepted the invitation and will reach America in the end of November so that he may conduct concerts in Boston and the December series in New York, Brooklyn, Philadelphia, Baltimore and Washington. His programs will be devoted entirely to modern French music, which will include some of his own compositions.

Vincent d'Indy is the leader of the group vincent d'indy is the leader of the group of composers known as "the younger Frenchmen," men for the most part, followers and pupils of Césak Franck, who have sought to restore absolute music to its proper place in France. He, in common with most of the other members of this school, has always been a most ardent disciple of the art and theories of Richard disciple of the art and theories of Richard wagner. Now in his fifty-fourth wear, he disciple of the art and theories of Richard Wagner. Now in his fifty-fourth year, he has a long list of compositions to his credit, embracing all forms of music, symphonic, chamber, operatic and lyric. Many of his compositions in the larger form s have been performed by the Boston S nuphony Orchestra, and his chamber music is rapidly coming to be well known in America.

One of the founders of the Schola Cantorum of Paris, he is now a director of the institution and the professor of composition. As a conductor, although he has not been permanently associated in that position with any of the great orchestras of Paris, he is regarded as one of the best

position with any of the greek cychestras of Paris, he is regarded as one of the heet men in France. His knowledges of the orchestra is thorough and practical because at the beginning of his career he was kettle-drummer in the Colonne Orchestra and for five years after the chorus muster.

M. d'Indy is most antiquatatic over his

for five years after the chorus misster.

M. d'Indy is most enthusiastic over his approaching visit. He is one of the few Frenchmen who have an adequate conception of the high state in which the art of music is in America and hus for a long time wanted an opportunity to visit this country. He will be here about four weeks

Woodland" at the Breadway-"The Wizard of Oz" Again.

"Woodland," the fanciful opera of bird life, which was well received last; year, will be seen this week at the Broadway Theater in Brooklyn. Harry Bulger is still the tramp Blue Jay, who becomes a king, and has some new topical songs.

Montgomery and Stone in "The Wizard of Oz" will be at the Majestic, and they alone are enough to make it a go. In addition Mabel Barrison appears as *Dorothy*, and the rest of the cast is all that could be

The Grand Opera House will have "Bankers and Brokers," the new musical play which Smith and Hoffman have written for Yorke and Adams, who have long been vaudeville favorites. They are Plansky and Pincus, who take a fiver in Wall Street with inexpected results.

The Orpheum's vaudeville bill is headed by Henry E. Dixey of Adonie fame. Cole and Johnson, the negro singers, are also in the bill which includes Havenan's animal circus, Gus Williams, Hines and Remington and Paul Conchas.

Charles Wayne and his Incubator Girls are a feature at Hyde & Behman's. Cunning the Jail Breaker will show how easy it is to get rid of handcuffs and brass locked doors. Others are the Elinore Sisters and the Pacheco family of acrobats.

"Fast Life in New York," the newest melodramatic creation of A. H. Woods, is billed for the Folly this week, Julian Rose has the chief part.

The attraction at the Bijou this week is De Mille and Belasco's romantic drama "Men and Women," in which the Misses Edna May and Cecil Spooner will appear in the leading roles.

Lovers of fun will have an inning at Payton's Lee Avenue Theater next week. The attraction will be Du Souchet's successful farce comedy, "The Man From Mexico." Etta Reed Payton and Corse Payton will have parts.

At the Star The Golden Crook; a buresque company, will be the attraction. The Jolly Girls are to be at the Nassau.

The Alcazar will have Miner's Ameri-

Baby Czarevitch's Regiment.

From the Bost on Herald. When the baby Czarevitch was a few hours old he was gazetted to Pavlovski Regiment of the guard, one of the finest looking bodies of troops in Europe. No man can belong to this regiment unless his nose is decidedly more desirable the recruit.

As might be imagined, the regiment is not marked by comeliness, but it is because Emperor Paul, whose nose had nostrils that caught the rain, conceived the idea that he would collect a company of soldiers and officers possessed of the same extraordinary style of feature that the Pavlovski Regiment was so named. Paul was more than slightly mad, but his conservative descendants still pay him the honor of retaining his nosy regiment and recruiting it from the ugliest men in Russia.

Another conservative observance instituted by Emperor Paul is compelling the Pavlovskis to blow their noses immediately before the appearance on the scene of the sovereign on the occasion of any inspection by him of the regiment. Baby Alexis, if he is as observing as other kids, will be certain to comment on the proboscides of his guard. Hewever, it won't hurt their figlings. That narked by comeliness, but it is because Em-

TWO NEW AMERICAN PLAYS. "MARY AND JOHN" AND GEORGE

Former at the Marihittan, Latter at the Garden-Arnold Daly to Resume His Series of Shaw Plays-A New Musical Play for the Majestie-Other Changes.

ADE'S "THE EAD SAMARITAN."

The Manhattan Theater will start its session to-morrow night with a new comedy, "Mary and John," by Edith Ellis Baker. The story deals with the troubles of a newly married couple, played by John Mason and Sadie Martinot, who disagree as to the wife's independence. She revolts, but as might be expected their disagreements are settled. He ping in parting them and bringing them together are half a dozen other characters played by such well known actors as William B. Mack, John Emerson Edward Ellis, Amy Ricard and Annie

A new George Ade play will be produced at the Garden Theater on Tuesday night It has been played in Washington, and if reports from there are to be trusted it is as amusing as "The College Widow." The new play is "7.he Bad Samaritan," and its story is one of the errors of promisonous giving. Richard Golden heads the cast as Incle Ike Guthly, the hide and tallow merchant who retires and in his effort to de good is "done well" himself. The play is in four acts with scenes at a suburban hotel, an overdecor sted city apartment and at restful Nerva is-by-the-Sea. Others in the company are Anne Sutherland, Ceceyelle Mayer, Augus ta True, Grace Fisher, Adelaide Orton, Sam Reed, Edward See Wadsworth Hearis, Jacques Kruger, Ralph Dean, Harry Stone, Harry Stubbs and George Marion,

Arnold Daly's company in "Candida," with Mr. Daly as Eugene Marchbanka, the poet, will begin its second year at the Garrick Theater to-morrow evening. This play will be presented the coming week only. The act r has in preparation Mr. Shaw's newest work, "John Bull's Other Island," and it was to afford sufficient time for its rehears all that he decided to revive for short periods "Candida," "The Man of Destiny," "How He Lied to Her Hus-band" and "You Never Can Tell." But one new face will be found in the "Candida" cast. Miss Crystal Herne will make her debut, with Mr. Daly in the title role.

The Majestic Theater will offer a new attraction to-mo rrow evening, when Nat M. Wills will appear in "The Duke of Duluth." Mr. Wills was last seen here in "A Son of Mr. Wills was leat eean here in "A Son of Rest," which was successful two years. This will be his first appearance in musical comedy and the first time in many years that he has left off his whiskers and the manners of the hobo. His entrance in "The Duke of Dt luth" is as a tramp, but he soon discards that character. The book and lyrics are by George Broadhurst and Max S. Witt is the composer of the score.

The engagement of "Fantana" at the Lyric Theater is drawing to a close. Only three weeks remain of the time of the musical comedy, which has played to large audiences in New York since early last January. The sooth performance will be celebrated next Tuesday by the giving of sterling silver pencils as

John Drew in "De Lancey" at the Empire ought to keep that house filled for many weeks to come. Augustus Thomas has provided for Mr. Drest about as effective a vehicle as he has ever had.

However varying were the views about the play, there is little doubt that Nat C. Goodwin as Capt. Barley in "Beauty and the Edna May in "The Catch of the Season"

"The Rollicking Girl," with Sam Bernard

and Hattie Williams, is still at the Herald Square and seems to have lost none of its It is announced for the Shuberts that the

Henry Miller-Margaret Ang'in season at the Princess will open with "Zira" on Sept. 21; "The Earl and the Chri" at the Casino in the first week of October, and DeWolf Hopper in "Happyland" on Oct. 2 at the Lyrio.

The 300th performance of Warfield in 'The Music Master" at the Bijou to-morrow night will see the great popular hit still playing to the "capacity.

At Wallack's Raymond Hitchcock continues in "Easy Dawson," E. E. Kidder's play of rural life.

Mrs. Leslie Carter is to res ime her season at the Belasco on Sept. 20, presenting "Adrea" for the first sixteen performances.

"The Pearl and the Pumpkin" at the

Broadway Theater: McIntyn) and Heath in The Ham Tree" at the New York, and the Rogers Brothers in "The Rogers Brothers in Ireland" at the Liberty Theater have proved great successes, and each is filling its house. Klaw & Erlanger feel that they have made the unusual score of three builseyes in succession at the beginning of the season.

Miss Maxine Elliott has started her season auspiciously at the Criterion Theater in Charles Dillingham's production of Clyde Fitch's clever comedy, "Her Great Match."
Miss Elliott's appearance as a gypsy fortune teller at a charity bazaar is a picturesque feature of the comedy.

"Miss Dolly Dollars," the new opera in which Miss Lulu Glaser is appearing at the Knickerbooker Theater, is about the best that she has had. Victor Herbert's music and Harry B. Smith's libretto have made an excellent combination

At the Hudson Theater Robert Loraine is appearing in "Man and Superman," the Bernard Shaw comedy. "Man and Superman" is acted by a company in which Mr. Loraine, Miss Fay Davis and Mrs. Clara Bloodgood are notable.

The Hall Caine admirers, and there are many of them, are filling the New Amsterdam Theater. Few plays have had a better cast or a more beautiful setting, while Mr. Caine has told a story full of

"The Prince Chap" seems to have made real success at the Madison Square, and there is nothing but praise for Cyril Scott and the others of the cast.

The Hippodrome enters upon its third week to-night, when Sousa and his band will fill the big playhouse with melody. The soloists are Ada Chambers, soprano: Jessie Straus, violinist, and Herbert T. Clarke, cornetist. The performance of "A Yankee Circus on Mars and "The Raiders names Circus on Mars and "The Raiders" never went with more spirit. Mile. Therese Renz, the Cottrell-Powells, Marceline, Carre and the Kaufmann girl bicycle riders are leaders among the circus features.

Robert Edeson will enter to-morrow night upon the last fortnight of his stay at the Savoy Theater in "Strongheart.".

Victor Herbert and Glen, MacDonough's

musical comedy "It Happened in Nord-land," presented by the Lew Fields theater company, is in the third week of in second season, and apparently has lost none of

The new stock company at Proctor's Fifth Avenue Theater will revive this week "Squire Kate," one of the old Daly successes. The company now includes Charles Richman, Amelia Bingham, Charles Dickson and Gertrude Coghlan. Louise Allen is another recent addition.

"Nathan Hale" will be the attraction at Proctor's 126th Street, with William J. Kelley in the part which Nat C. Goodwin created.

"Checkers" will begin its third season to-morrow night at the Grand Opera House.

With the exception of the title rôle, the cast is substantially the same seen during the popular play's many performances in this city. Hans Robert, a young actor of excellent repute, plays Checkers this season, and much is expected of him. At the Harlem Opera House George

Primrose and his big minstrel company will appear this week in a show beginning with a picture of oldtime minstrelsy, the members of the company being dressed in the grotesque fashion of fifty years ago, when burnt cork shows were in their infancy. In a short dark change this changes to a twentieth century first part, with the entire company in evening dress.

The management of the Yorkville Theater has added to their stock company Miss Evangeline Dixey, the daughter of Henry E. Direy. Miss Direy will assume the soubrette part next week in "The Girl I Left Behind Me," Franklyn Fyles and David Belasco's great success.

"Babes in Toyland" will be seen at the West End this week for the first time in Harlem. The Victor Herbert music, the Glen MacDonough book and the Julian Mitchell staging made this one of the popular musical shows, and it has lost none of its attractions.

The attraction at the Fourteenth Street Theater will be "David Harum," with William H. Turner in the chief part.

"The Ninety and Nine," Ramsey Morris's lively melodrama, with its engine scene, will be the week's attraction at the Ameri-

Jessie Mae Hall will appear in "The Street Singer' at the New Star Theater. "Hearts of Gold" with Maurice Freeman

a well known stock actor in its chief part, is billed at the Murray Hill.

The Thalis will have this week the melotrama "After Midnight."

Billy S. Clifford in "A Joily Baron" moves to the Metropolis this week.

Keith's spectacular feature for next week is Lasky, Rolfe & Co's. latest produc-tion, the Military Octette, introducing for the first time in New York the "Girl with the Baton." As a dramatic feature Edward E. Rose presents Miss Lydia Knott & Co in his social study. "A Wall Street Battle." while Eva Westcott and her company will furnish the comedy in "An Episode of Modern Life." This will be the second week of Charles Barron's burlesque dog menagerie.

Katie Barry, late of "Fantana" and a new recruit to vaudeville, leads the bill this week at the Colonial Theater. Other features will be the Colonial Septet, Jules and Ells Garrison, travesty stars; Winona Winters, the four Fords, Albert's pantomine dogs, Campbell and Johnson, Cooper and Robinson and the vitagraph.

The Alhambra has a bill headed by Henry Lee with his new edition of "Great Men Past and Present," and Dan McAvoy, the favorite comedian, assisted by his Fifth is playing to crowded houses at Daly's.

AT THE BROOKLYN THEATERS.

There is more of Miss May herself in this Stuart Robson and company and Rossi's musical horse are other attractions.

Adele Ritchie is retained as the headliner at Proctor's Twenty-third Street Theater for another week. The extra attraction is Josie Sadler. Ernest Hogan and his twenty-five Memphis students will also appear.

Maggie Cline is the topliner at the Fiftyeighth street house, with Papinta, Watson, Hutchings and Edwards and the stock company in "A Regular Fix" as the other

Hurtig & Seamon's Music Hall will have at the head of its bill the twelve Navajo Girls. Stuart, the Male Patti; Merriam's dogs and Callahan and Mack are other entertainers.

The chief attraction at Hammerstein's Victoria will be Miss Nella Bargen, the well known comic opera prima donna. Thompson's elephants will be seen for the last time. Other features are the eight Vassar ciris, the four Bard Brothers, acrobats, and Preili's dogs.

Tony Pastor offers a bill headed by Frank Rush in a monologue. Lizzie Dalv will be seen in a new act, and Hayman and Franklin will make their reappearance after a European trip. A few of the others in the long list are Lillian and Shorty DeWitt, Mr. and Mrs. Harry Thorne and Baker and Lynn.

The Rentz-Santley burlesque company will be at the Circle this week.

The Irwin Brothers' burlesque company will start its New York season at the Dewey Theater this week. The Dainty Duchess burlesque company

is the attraction at the Gotham. John Middlesky, who was once hailed

as a possible prizefighter and who is now "the only American Indian giant," will be at Huber's. In the wax work groups at the Eden Musée is one illustrating a scene in a coal mine in Pittston, Pa., where an explosion has just taken place. The wives, sweet-

hearts and mothers and children of the miners are seen at the shaft awaiting news of the volunteers who have gone to the In addition to the usual Sunday concerts billed for the vaudeville houses, the Yorkville and the Grand Opera House will be open to-night with vaudeville bills.

What Beveridge's Laugh Cost From the Success Magazine.

"The direction of my career was com-pletely changed," said United States Sen-ator Albert J. Beveridge, "by a careless laugh, When I was a youth in Illinois I heard that the Congressman from our district intended to hold an examination to determine what young man he should appoint to West Point, I pitched in and studied hard for that exmination, and found it easy when I came to take it.

"Most of the other fellows seemed to be still struggling with it when I had finished, and I was so confident that I had made few mistakes that I was in a pretty cheerful frame of mind. This is why I laughed when one of the strugglers asked a rather foolish question of the professor in charge. The latter evidently felt that the dignity of the cocasion had been trified with, for he scored I per cent against me."

When the papers came to be corrected this loss caused me to fall one-fifth of I per cent against me."

When the papers came to be corrected this loss caused me to fall one-fifth of I per cent below the boy who stood highest on the list. He is a Captain in the army now, where I suppose I should be had it not been for that laugh. I believe in the power of cheerful need.

"Now I am pushing along this line, securing the largest and finest regardless of cest, planting them among others and raising them by the tens of thousands. Of these I select the best and continue the experiments. The results are most cheering. "Most of the other fellows seemed to be

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IMPORTED MODELS **CRINOLINE MODELS** PAPER MODELS

We will Show

Meet Exclusive Children's Models Paper Patterns in Stock of All Models

Patterne for Children and Misses, 15c. to 50c. Patterns for Ladies, 25c. to \$1.50 Leading materials and novelty

dress fabrics for next season are shown THE P. D. AND I. B. CORSET IS

TOTLETTES DEMONSTRATED

Youk, Neb., Sept. 8.-The results obained by C. S. Harrison of this city in his experiments with plants are compared by his friends with the achievements of Luther Burbank, the California wizard. He has done much in the way of improving plants

and shrubs, producing new varieties and giving old ones greater hardiness, longer season of bloom and increased beauty. Largely because the climate of Nebrask is most favorable to its growth Mr. Harrison has devoted much of his labor to the peony. His flowers are grown in separate gardens, some distance spart, instead of all on one piece of land. By this means he is able to prevent cross fertilization between immature or unsuitable plants and to control the intercrossing. In the blooming season these great gardens of peonies, fifty feet in width and a hundred and twenty-five long, are dazzlingly beauti-

doing Mr. Harrison suid: "It is true I have entered a delightful field of discovery, and I have met with some success. Among peonies we have depended too much on Europe. Our own investigators have done but little, and yet their efforts have been richly rewarded by the origination here of some of the finest varieties in the world.

ful. In speaking of what he has been

"I' have been impressed with the idea that we have never planted heavily enough. and so I have broken the world's record by planting fifty pounds of seed. These gave from 50,000 to 100,000 plants, and among all these no two are exactly alike. Some are are crosses of the finest from England, Japan, Holland and France.

"Among these vast numbers there will not be a poor flower. It will be hard to discard many of them, but there will probably be about one in a thousand worthy of naming, and I trust some of them will equal, if not surpass, anything we now have. The only trouble is that these investigations take time. It will be five or six years before I can tell the result of this experiment.

"From the old fashioned peony I have produced varieties that have the fragrance of the rose and often surpass it in form and loveliness of coloring. Some have fume of the heliotrope and several are cinnamon scented. "They are both patrician and plebeiar

n character. They will grow and bloom as well in the gardens of the poor as on the costly estates of the rich. "Fifty years ago there were only twentyive varieties. Now there are more than 2,000

named, besides thousands of others in the

background. "Their culture is the best paying one I know. From an investment of \$50 a few years ago, one man that I know of has been able to sell \$1,000 worth every year.

"There are three harvests a year, spring, summer and fall, from seeds, blossom and roots. This delightful and profitable employment, together with the fascination f raising from seeds, will give a zest and joy to living that cannot be found in any other outdoor employment.

"The flower is addicted to freakish habits. When you plant from seed there is no certainty what you will get. Some will bloom single for years and then start blooming dout.la. "Peony culture requires no expensive

greenhouse. From a few roots in ten years you will have a thousand. In twenty years you will have a thousand thousand They are as hardy as paving stones and as tough as Scotch thistles."
Mr. Harrison is working with many other plants. For instance, he has forty varieties of lilacs alone.
The old varieties bloom in May, when

The old varieties bloom in May, when rains generally spoil them in a day or two. By grafting, throwing away the imperfect ones and saving only the best, he has produced a lilac that blooms in the early part of June, and one that flowers in the first of July.

He has produced lilacs that are white, yellowish white and deep purple, as well as the usual light purple of the old time garden.

garden.
"I am almost amazed with the results of his phloxes." he said. "In

A NEBRASKA FLOWER WIZARD

C. S. HARRISON'S EXPERIMENTS

WITH PLANTS.

New Pecuses, Lilaes and Phioxes He Has
Produced—The Garden as a Field
of Discovery—Possibilities of Farming Along Scientific Lines Revealed.

Year, Neb., Sept. 8.—The results obs now devoting especial attention to the larkspur. Mr. Harrison believes that if farmers

would employ the same tactics and the same knowledge in their business as he does in his they would all be millionaires.

"If I were a younger man," he said, "I would like to buy an acre of ground and start to raising corn. I have no doubt that if the care and zeal I have employed in flower culture were extremed upon, the

that if the care and zeal I have employed in flower outure were expended upon the corn raising it would be easy to raise 200 bushels to the acre.

"If farmers only realized how opportunities hover above them like doves in the air; if they only knew of the fortunes lying in their front yards and spare acres, they would all be independently rich. Farming, as now conducted, requires a man to be something of an orchardist, a blacksmith, a veterinarian, a dairyman, a horticulturist, bestmist and entomologist, besides combetanist and entomologist, besides com-pelling him to have the fundamentals of many of the isms stored away in his head. There is no necessity for this apreading of his education and time over a lot of things, when specialization on a few pays so much better.

BIG GAME IN ARIZONA.

Mountain Lions and Bears Still to B Found in Parts of the State. Phonis correspondence Los Angeles Times. Despite the detructive activity of mankind. large game appears to be about as plentiful as ever in Arizona. Deer and antelope alone tion of late laws, that they will henceforth be found in gradually increasing number. A decade ago deer were plentiful in the moun-tains around Phonix and antelope ran in

great bands in the Grand Canon region Though \$20 a scalp is paid for their slaughter, mountain lions and bear are numerous in the Mazatzal, Mogollon and Sierra Ancha mountains, as well as in the mountains of hunted only with the aid of well trained dogs, for they fee from man and hide them-selves readily, despite their size. They have been killed as near Phoenix as McDowell, showing themselves, as a rule, in their quest for colt meat, for which they have an especial fondness. A nine foot lion was killed last

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Bear of great size are common all along the rim of the Mogollons, from the upper Verde southeast to the New Mexican line. An 800 pound black bear, the largest of the species ever locally known, was killed a few days ago in the Rincon mountains, near Tucson, by Under Sheriff Henry Myers. The bear had been wounded and was charging Myers when struck by the fatal bullet. Black bear are common near Payson, under the rim. They are mainly of the small variety, harmless to man, and best hunted with dogs and horses, for they run at surprising speed though the pine woods of the locality. The brown and cinnamon bear are little different from the true grizzly and are fully as ferocious. Most sportsmen pass them by if the weapon at hand be lighter than a .308 rife, preferably carrying an expanding bullet. A few years ago a cinnamon weighing nearly a ton was killed in the Sierra Anchas by Phil Askins, a celebrated Arizona hunter. Askins admitted that the bear would have been too much for him had it not been for his pack of dogs. Askins usually made about \$2,000 a year on lion and bear bounties.

Length of Wall Paper Relis. From the Philadelphia Record.
"Most persons have an idea that all pieces of wall paper are necessarily of one length, remarked a wall paper man.

"Sometimes when I receive orders from distance I wonder just what the patron is figuring on. He may get enough to paper two rooms and he may get only half enough some figure over economically and some

over generously.

\*Our domestic papers run eight yards to the piece. Those from France and Germany measure nine yards, while the English make their rolls so lengthy that they contain quite tweive yards. Then, of course, there's the repeat. On some of the new papers with the smallest figures this is next to nothing, and on some others, notably that long tailed bird pattern, if a bit over the figure is required for each length it means a loss of five feet on every strip put on the wall."

AMUSEMENTS.

AMMERSTEIN'S Victoria Theatre 42d Street. B'way & 7th Av To-day Nather To-night --- POPULAR ALL STAR BIL Heek To-morrow Matinee MATINEE
EVERY DAY,
25C. & 50C,
Evenings, 72,
E4, 75, 1.00.

Nella Bergen. Eph Thompson's
Elephants, The 8 Vassar Giris
Chas Burke & Grace La Rue. The
4 Bard Bros., Fields & Ward.
Prellis' Dogs. Olile Young &
Bro:, Halhaway & Walton. New
Vitagraphic Views, others.

14THST. THEATER, Cor. 6th Av. 25c. to \$1. Wed. Mat. 25 & 50c. Sat. Mat. 26, 50, 75c. One week, Beginning To-morrow (Mon.) Night. The Great Comedy Success. DAVID HARUM As done at Garrick Theatre for 360 nights.

First time at Popular Prices.

Monday, Sept. 18—"Marching Through Georgia."

METROPOLIS 1434 St. & 34 Av. Ev. S. L. BILLY S. CLIFFORD in "A JOLLY BARON.